

国立ナープルステク博物館（チェコ）秋草虫籠蒔絵 茶葉入〔修復報告・海外工房〕

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秋草虫籠蒔絵茶葉入 (国立ナープルステク博物館)

Tea Caddy

(the National Museum, Prague)



修復前 正面

Before restoration, front



修復後 正面

After restoration, front



修復前 背面
Before restoration, back



修復後 背面
After restoration, back

秋草虫籠蒔絵茶葉入

平成 21 年度修復事業



所蔵: 国立ナールステク博物館 (チェコ)

国立ナーブルステク博物館（チェコ）
秋草虫籠蒔絵茶葉入

松本達弥

修復品名：秋草虫籠蒔絵茶葉入

所 蔵：国立ナーブルステク博物館（チェコ）

修復期間：1 ヶ月

修復場所：ドイツ・ケルン東洋美術館内修復アトリエ

保管場所：ケルン東洋美術館内修復アトリエ及び収蔵庫

1. 損傷状態

所見

- ・茶葉入の塗膜表面や蒔絵部分が茶色く見える事から、ヨーロッパにおいて、シェラック等の塗料が塗られていた。
- ・漆塗膜は、経年変化や紫外線の影響で劣化し、艶の無い状態であった。
- ・背面、肩部分には大きく剥離した塗膜があり、一部ヨーロッパで修復された部分があった。
- ・胴の中央部分には素地からの影響と思われる亀裂を生じ、その亀裂は口部分まで達していた。
- ・内側、底中央部には、素地の収縮により大きな亀裂を生じていた。
- ・蒔絵の一部には擦損により蒔絵粉が失われていた。
- ・口部分にある覆輪に亀裂があった。

2. 修復仕様

修復は現在、文化庁の指導のもとで行われている「今ある文化財を、現状を損なうことなく保存し、永く後世に伝える」という、漆工文化財保存修復の原則に則り、現状維持修復を基本に行った。

3. 修復の特徴及び留意点

- ・茶葉入に損傷を与えることなく安全に作業を遂行できるよう、凹型の設置台を制作し修復を行った。
- ・作業中に塗膜剥落を防ぐために、小片に切った雁皮紙を貼り養生した。
- ・塗膜除去に使用した溶剤は、劣化し脆くなった漆塗膜や蒔絵部分に影響を与えない適切な溶剤を選択した。
- ・剥離した塗膜の圧着は、麦漆で接着した。圧着治具に関しては、竹ヒゴの弾力を利用した芯張り法で圧着した。
- ・内側底の見込部分の亀裂は、今回の修復ではさわらなかった。

4. 修復作業工程

1) <現状調査及び作業工程確認>

茶葉入（以後、本資料と呼ぶ）の素地、下地、加飾と現状の傷みを調査記録し修復作業工程を確認した。

2) <修復前の記録写真>

修復前と修復後の比較が出来るよう写真撮影を行った。

3) <設置台の制作>

本資料を損傷なく安全に修復作業を進められるよう設置台及び作業台を制作した。

4) <分析（拡大画像撮影）>

X線撮影や蛍光X線の分析は行えないため、損傷部分や塗膜の拡大画像を撮影し修復作業の参考とした。

5) <仮止め養生>

本資料の欠損部分や亀裂部分の塗膜周辺は、作業中剥落しそうな危険な状態にあるため、細かく切った雁皮紙を糊貼りし塗膜の剥落防止を行った。

6) <クリーニング>

クリーニングは本資料の表面を覆っている埃を取り去り、僅かに水分を含ませた木綿布にて汚れを除去した。なお、本資料は塗膜表面に塗料が塗られているため、クリーニングは必要最低限に留めた。

7) <後補塗料の除去>

本資料は、ヨーロッパでの修復の際に塗料が塗られていた。また、塗料下の漆塗膜も劣化し大変脆くなっていたため、特に蒔絵部分の塗料除去は細心の注意を払った。塗料の除去に使用した溶剤は充分テストを行った結果、無水エタノールに純水を混合し、塗料除去を行った。

8) <剥離塗膜や亀裂の圧着>

圧着の際に使用する本資料の設置台や押さえ治具の準備を行い作業に取り掛かった。剥離塗膜や亀裂の接着は、接着力を強くするためグルテンの量を多くした強力小麦粉と漆を混ぜた麦漆を使用した。圧着作業は、本資料を安全に作業が行えるよう木枠に設置し、竹ヒゴの弾力を利用した芯張り法で圧着した。

本資料の塗膜剥離部分の圧着は、素地と漆塗膜の収縮の違いで剥離し塗膜あまりがあるため、素地との圧着は損傷を拡大するため現状維持の処置を行った。なお、剥離塗膜の口部分は麦漆でしっかりと圧着固定した。

9) <欠損部分の刻苧充填>

亀裂部分の戻しきれない隙間や塗膜の欠損部分には、麦漆に木粉や麻の繊維を混入した刻苧を充填し形態を復元した。刻苧の充填は必要に応じて数回に分けて行い塗膜の一段下がりの高さで仕上げた。

10) <際錆>

剥離した塗膜際や刻苧で充填した部分に、麦漆に珪藻土を焼いた微粒子の粉末を混ぜた漆錆を、再剥落の防止や刻苧肌の手入れとして施した。

11) <漆固め>

漆塗膜面の強化と艶を取り戻すために、溶剤で希釈した漆を数回吸わせ漆固めを行った。漆固めに使用した漆は、木地呂漆、梨子地漆、生正味漆を夫々目的や場所に合わせた配合で漆を調合し使用した。また、際錆を行った部分にも漆を数回吸わせて固めとした。

12) <記録写真及び修復記録のまとめ>

修復後の写真撮影を行い、修復工程の記録をまとめ報告書を2部作成した。



図1 修復前(正面)
Fig. 1 Before restoration (front)



図2 修復前(背面)
Fig. 2 Before restoration (back)



図3 修復前 蓋、中蓋
Fig. 3 Before restoration, lid and inner lid



図4 修復前 損傷部分
Fig. 4 Before restoration, damaged area



図5 修復前 塗膜亀裂部分
Fig. 5 Before restoration, cracked coating film

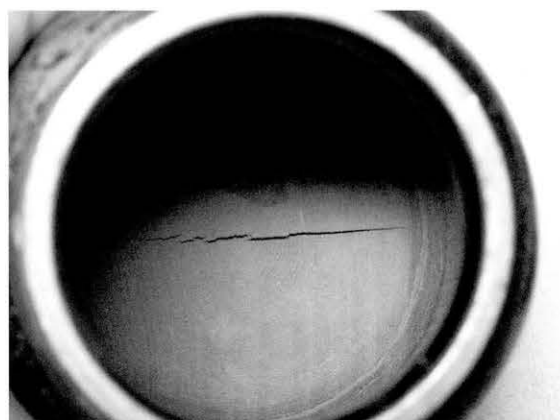


図6 内側 見込部分の亀裂
Fig. 6 Crack on the inner side



図7 塗膜劣化 (× 20)
Fig. 7 Deteriorated coating film (x 20)



図8 塗膜劣化、亀裂 (× 20)
Fig. 8 Deteriorated coating film, crack (x 20)

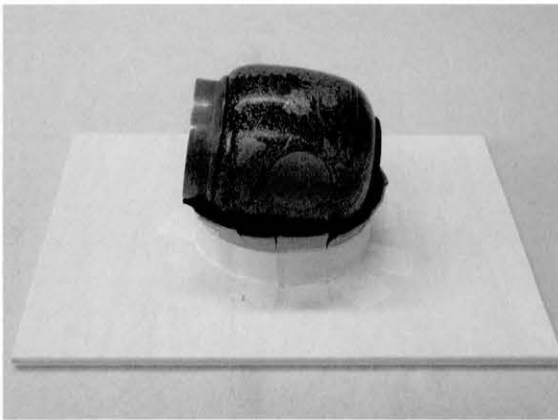


図9 修復用設置台
Fig. 9 Working table for restoration



図10 養生
Fig. 10 Facing



図11 塗料除去
Fig. 11 Removing coating material



図12 塗料除去中
Fig. 12 Removal of the coating material (left, not yet removed; right removed)



図 13 後補材の除去

Fig. 13 Removing infilled material from a past restoration



図 14 後補材の除去後

Fig. 14 After removal of material from a post restoration



図 15 希釈した麦漆含浸

Fig. 15 Impregnating diluted *mugi-urushi*



図 16 麦漆含浸

Fig. 16 Impregnating *mugi-urushi*

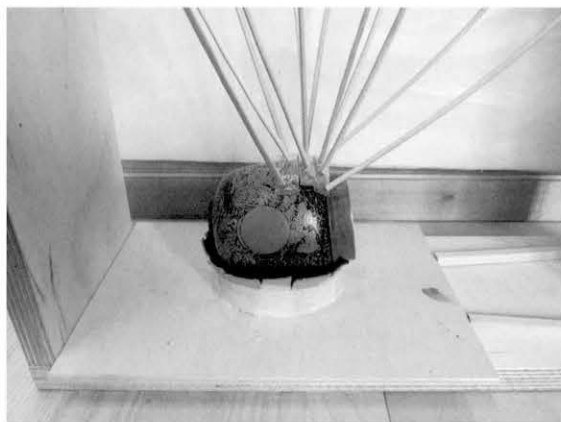


図 17 剥離塗膜の芯張り圧着

Fig. 17 Press-stabilizing lifted coating film with *shimbari* sticks

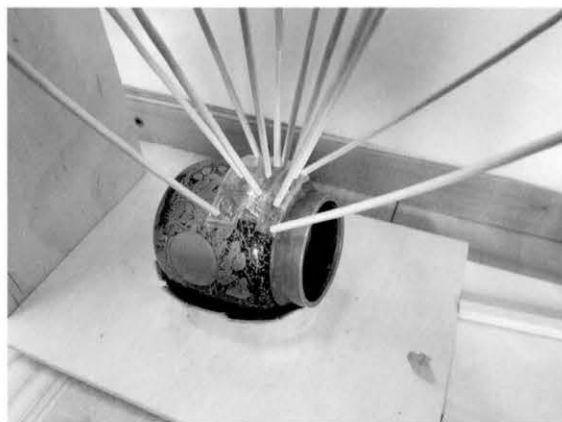


図 18 芯張り圧着

Fig. 18 Press-stabilizing by *shimbari* method



図 19 刻苧充填
Fig. 19 Filling with kokuso



図 20 刻苧付け部分の研ぎ
Fig. 20 Grinding the part filled with kokuso



図 21 隙錆
Fig. 21 Kwasabi



図 22 亀裂部分に隙錆
Fig. 22 Applying kwasabi around a crack



図 23 蒔絵部分の漆固め
Fig. 23 Urushigatame of makie



図 24 梨子地塗膜部分の漆固め
Fig. 24 Urushigatame of nashiji coating film



図 25 修復前 (正面)
Fig. 25 Before restoration (front)



図 26 修復後 (正面)
Fig. 26 After restoration (front)



図 27 修復前 (背面)
Fig. 27 Before restoration (back)



図 28 修復後 (背面)
Fig. 28 After restoration (back)

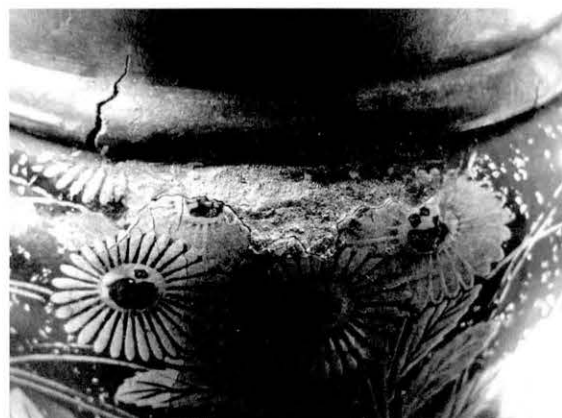


図 29 修復前 損傷部分
Fig. 29 Before restoration (damaged area)

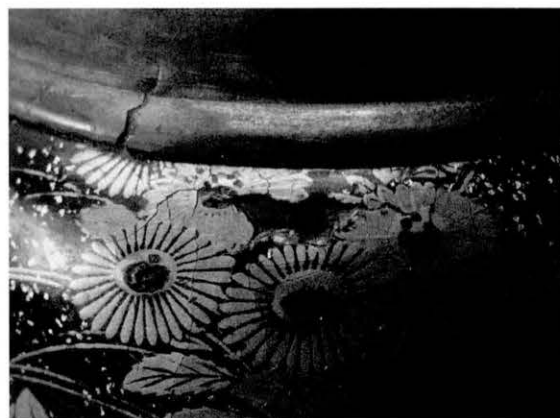


図 30 修復後 損傷部分
Fig. 30 After restoration (damaged area)

On the Restoration of *Tea Caddy*

Tatsuya Matsumoto

Name of the object: *Tea Caddy*

Collection of the National Museum, Prague

Place of restoration: Restoration Studio, Museum für Ostasiatische Kunst, Köln (Germany)

Period of restoration: One month

Place of storage: Restoration Studio and Storage of Museum für Ostasiatische Kunst, Köln

1. Condition of damage

Observations

- Since the surface of the coating film and the *makie* of the tea caddy appears brownish, shellac or some other kind of coating material had been applied in Europe.
- The urushi coating film had deteriorated due to the passage of time and influence of UV ray so that the gloss of urushi was completely lost.
- There were large areas on the back and shoulder of the tea caddy where the coating film had become lifted. Parts had been restored in Europe.
- There were cracks on the central part of the body which seemed to have occurred from the substrate. Those cracks extended to the rim.
- Shrinkage of the substrate had caused a large crack on the inside bottom center.
- *Makie* powder had been lost from parts of the *makie* decoration due to abrasion.
- There were cracks on the decorative metal rim on the mouth of the tea caddy.

2. Restoration specifications

Restoration was executed in accordance with the principle of maintenance of the present condition specified by the Agency for Cultural Affairs for the restoration of urushi cultural properties. According to this principle, the aim of restoration is “to preserve, without damaging the present condition, and to pass onto later generations” cultural properties.

3. Special points noted in the restoration

- A concave-shaped stand was made so that the tea caddy could be placed on it in order to proceed with restoration work safely.
- Small pieces of Japanese paper were attached for facing. This prevented further lifting and detachment of the coating film.
- The solvent used to remove the coating film was selected appropriately. It was one that would not adversely affect the fragile, already deteriorated urushi coating film or *makie* decoration.

- *Mugi-urushi* was used to press-stabilize the lifted coating film. *Shimbari* method using the resilience of bamboo sticks was used.
- The crack on the inner bottom center was not treated in this restoration.

4. Restoration process

1) Investigation of the present condition and confirmation of the work process

The substrate, foundation and decoration as well as the present condition of damage on the tea caddy (hereafter, the object) were investigated and recorded. Procedures of the restoration work were confirmed.

2) Documentation before restoration (photographing)

Photographs were taken of the object so that the condition of the object before and after restoration could be compared.

3) Manufacture of a stand

A concave-shaped stand and a working table were constructed so that the object could be restored safely.

4) Analysis (enlarged photographs)

Since it was not possible to take X-ray photographs or conduct fluorescent X-ray analysis, enlarged photographs of the damaged parts and the coating film were taken. They were used as reference material during restoration.

5) Temporary facing

The coating film around the missing areas and cracks on the object were in such a state that they might become completely detached. In order to prevent this, narrowly-cut strips of *gampi* paper and paste were used to hold the coating film down.

6) Cleaning

Dust covering the surface of the object was dusted off. Slightly moistened cotton cloth was used to clean the soiled surface. Since some type of coating material other than *urushi* had been applied to the surface of the object, cleaning was restricted to the minimum necessary degree.

7) Removal of the coating material from past restorations

Coating material had been applied to the object in restorations executed in Europe. Moreover, the *urushi* coating film under this coating material had also deteriorated and was very fragile. For this reason, the greatest care was taken in removing the coating material of the *makie* portion. The solvent used to remove the coating material was tested carefully and a mixture of absolute ethanol and pure water was used.

8) Press-stabilizing of the lifted coating film and cracks

Preparations were done to make a stand and clamps for press-stabilization. For the adhesion of the lifted coating film and cracks, *mugi-urushi* was used. In order to obtain stronger adhesion, flour that contains more gluten was mixed with *urushi*. The object was placed in a wooden frame so that it might be restored safely. Resiliency of bamboo sticks were used in a technique known as the *shimbari* method.

Since the substrate had shrunk, the coating film was not pressed down but treated merely to maintain the present condition and so as not to expand the damage. However, the lifted coating film around the mouth of the caddy was press-stabilized firmly with *mugi-urushi*.

9) Filling of the missing areas with *kokuso*

Gaps of the cracks that could not be easily closed and missing coating film were filled with *kokuso*, a mixture of *mugi-urushi*, sawdust and hemp fibers, and the shape was reproduced. *Kokuso* was applied several times, depending on necessity. The surface of the area filled with *kokuso* was made one level lower than that of the original coating film.

10) *Kiwasabi*

Sabi-urushi made by mixing fine particles of baked diatomaceous earth to *mugi-urushi* was applied to the edges of the coating film that had been adhered and of the part filled with *kokuso* in order to prevent the coating film from becoming lifted again and to consolidate the *kokuso* surface.

11) *Urushigatame*

In order to reinforce the coating film surface and to give back gloss, urushi diluted with a solvent was applied several times. Urushi was mixed with *kijiro urushi*, *nashiji urushi* and *kijomi urushi*; ratio of the mixture was adjusted to suit the purpose for use and the place where it would be used. Urushi was also applied several times for consolidation on places where *kiwasabi* had been executed.

12) Documentation (photographs and compilation of a restoration report)

Photographs were taken of the object after restoration and a record of the restoration process was compiled.